

SFA EYE

Vol. I, No. 1

March 19, 1973

Well, here is it the first issue of SFA EYE in newsprint form. We were just barely able to put this issue into print due to lack of response from the majority of students and faculty. Remember, this newspaper is put out to inform and help everyone at this school and this can't be accomplished if its put together by a handful of people. So I'm asking again for anyone who would like to be on our staff, come to our meetings on Tuesdays at 5:30 at the Photo Lounge. But also more important, if anyone has anything to say feel free to drop your articles in the SFA EYE box which is located across from the front desk. Please try to help this paper really get off the ground so put your articles in the box by Thursday. Thanks.

Rance Haig, editor

THIRD WORLD

There are two programs at the Art Institute which I don't think that many students are aware of. They are the Urban Arts Program and the Tuition Waiver Program. Both are presently being run by Mr. Montford Cardwell, who I wish to personally thank for helping me gather the following information on both programs.

First, let me explain what the Urban Arts Program is, from an article that Mr. Cardwell wrote answering many questions asked about the program.

The San Francisco Art Institute Urban Arts Program is a project of the College which reaches out into Bay Area communities with free, long-range art groups. The following are some of its goals:

1. To serve any member of the community without limiting regard to race, creed, color, or ethnic origin.
2. To give our students a chance to know the communities around them as well as their art.
3. To train art students in leadership techniques. (The courses are not in Art Education.)
4. To locate prospective students who may attend the Institute College, perhaps on scholarship.
5. To improve the art programs in social agencies.

1. The Urban Arts Program serves the community through the arts by the art programs they offer in painting, drawing, filmmaking, photography, sculpture, ceramics, general crafts, children's art and silkscreen. They work in a number of neighborhoods in classes or art clubs which they form or their students work in already organized art clubs formed by agencies.

Their exhibitions and art events help to show the community art forms they had not seen before and the role of art in their daily lives as spectators or creators.

2. Their students become aware of the society around them by coming out of their "Ivory Tower" studio and getting in with the community scene. They work with children and adults sharing not only the good times but the problems of the neighborhood as well.

3. They train art students in social group leadership through two specific courses of study called Urban Arts. Urban Arts (A) is worth one course unit equaling four credits. "A" relates Social Group Work techniques to students while emphasizing group dynamics, individual roles of members, personality characteristics, nature of groups, urban and ethnic problems, group program design, group process recording and group statistic recording.

Students on Tuition Waiver have obligated themselves to participate in Urban Arts (A) and (B) so that they can return to the community and serve as a gesture of hope. Non-Tuition Waiver students, white or minority group members, take the course also because it gives them a chance to serve.

Course "B" is a full-time Field Work assignment. Students are supervised by the officials of the agencies in which they serve and also by the course instructor. It is four course units totaling sixteen credits. Often no other courses are taken during Field Work.

Anyone who would like to get involved in this program can take World Studies 14 A-B.

The next program that I feel needs to be explained is the Tuition Waiver Program. The following is again an article that Mr. Cardwell wrote explaining both the Tuition Waiver Program and the Third-World Student Association.

The Tuition Waiver Program at the Art Institute is a project of the school and of the Third-World student Association in cooperative thrust for making it possible to admit more Third-World students. The Third World is that group of people born of parents of non-European, non-White extraction. Such ethnic representatives as Chinese, African, African-American, Samoan, Japanese, Mexican, Latin-American, American Indian, Filipino, East Indian, Laotian, and Arabian are among our Third-World student community. The name "Third World" covers such men and women when they objectively attest to their ethnic heritage. It is more than a scientific classification system. One must feel that he is a member of the Third World in order to be so. An individual must feel that his best interests are met by attesting to and claiming his birthright as, i.e., a Black or a Chinese before his subjective membership in his family's history will be of any intellectual or developmental benefit to him or the world. As a child grows in his ethnic family's social context, gaining their cultural idioms, and responses to color, form, texture, media, rhythm, harmony, melody, mode, etc., he

becomes an individual responding to the above elements in similar ways as his siblings and progenitors while being influenced as well by establishment responses. All responses are valid, but for the protesting Third World student, having an understanding of his responses and their background is important. We try to make that possible at the Institute by gaining opportunities for artistic development in the context of the individual's personality. To that academic process the Tuition Waiver Program was established some four years ago.

Besides the Tuition Waiver Program the Third World Student Association is involved in many other interesting activities and programs. Every student in the Third World pays dues of ten dollars which go towards financing Third World shows, openings, and aid to Third World Students for art materials who can't afford them.

There is also a campaign going to increase Third World visiting artists program and also increasing slides and books in the library on Third World Art. At the present time there are seven Third World faculty at the Institute. This is also trying to be expanded with complete cooperation from the administration.

There is also a Graduate Tuition Waiver Program which is given by the Third World students. Right now there are nine students in this program. It may be expanded next year.

In summation, it seems that the Third World students have really gotten it together. We should all take them as a example of how things can get accomplished at this school.

MIX YOUR OWN

A trip to Bryant Labs in Berkeley is an interesting experience. If you have to buy any chemicals it is the place to go. The gentlemen there are chemists and are always willing to help you in deciding exactly what chemicals are best suited to your present project. It is located at 880 Jones St. (at the corner of 7th and Jones, off University Ave.) Berkeley, Calif. 526-3141.

NOTE:

SFAI Students: Millberry Union of the UC Medical Center is open to you upon presentation of your student body card and seventy-five cents.

Their facilities include a swimming pool, sauna, gym and exercise room. Lockers may be rented by the quarter. The UC pool at Berkeley is also open to you. Millberry Union is located on Parnassus St. in San Francisco.

Last fall the printmaking department started a new program of undergraduate classes which has proven very successful. Instead of offering only "beginning" and "further" classes in each of the four different areas (etching, silkscreen, lithography, and photo techniques), a new system of seminars was set up.

For beginning students or for students from different departments who have never taken printmaking there is the beginning seminar. This consists of four groups of students (with a teaching assistant for each group) who spend several weeks in each of the different areas on a rotating basis. In this way, a new student is introduced to all the facets of printmaking and the instructors in one semester.

There are still "further" classes for students who have already been familiarized with one specific area of printmaking. For example, if a student already knows something about etching he can take a "further" etching class and spend one semester in that area.

The other seminar is the advanced seminar which is set up in a more complex manner. This is open to advanced students who have experience in one or more of the printmaking areas (mostly print majors). The seminar meets on Mondays and Wednesdays. On the first four or five Mondays, the entire seminar group meets in the auditorium for lectures by guest artists (such as Bruce Connors). For the remaining Mondays in the semester, a student may choose one of the four sections in which to participate. These sections change from semester to semester (usually according to student suggestions) and involve subjects which are not taught on a regular basis at the Art Institute (this often means bringing in people from the Bay Area to teach). Some of the sections have included: representational drawing; viscosity printing; studio visits; offset printing; color theory; silkscreen (by methods not taught in regular classes); relief printing; woodcut; and several sections on concepts and ideas. In the Wednesday class time, a student elects to go to one of the printmaking areas for the entire semester and work with other students from the advanced seminar under the direction of a teaching assistant (and with occasional critiques by the instructors). The teaching assistant gives the final grade for the course based on the student's work in the Wed. class time.

An interesting point to note is that the filmmaking department will be setting up a similar system of classes next fall. This includes rotating groups of beginning students, grading by teaching assistants, a flexible system for upper division students, etc.

Why write about all this? Maybe it's the direction the Art Institute has to take to stay alive as an educational environment. At any rate, it's a working alternative to the way classes are set up at present in most departments.

—Lisa Kirk

This moment is not the same as the moment before, nor is it the same as the moment that will be. Our senses function because the moments change; the changes flow into our brains. To photograph is to extend one of our senses, our vision. To photograph is to capture the moment, to make it available to

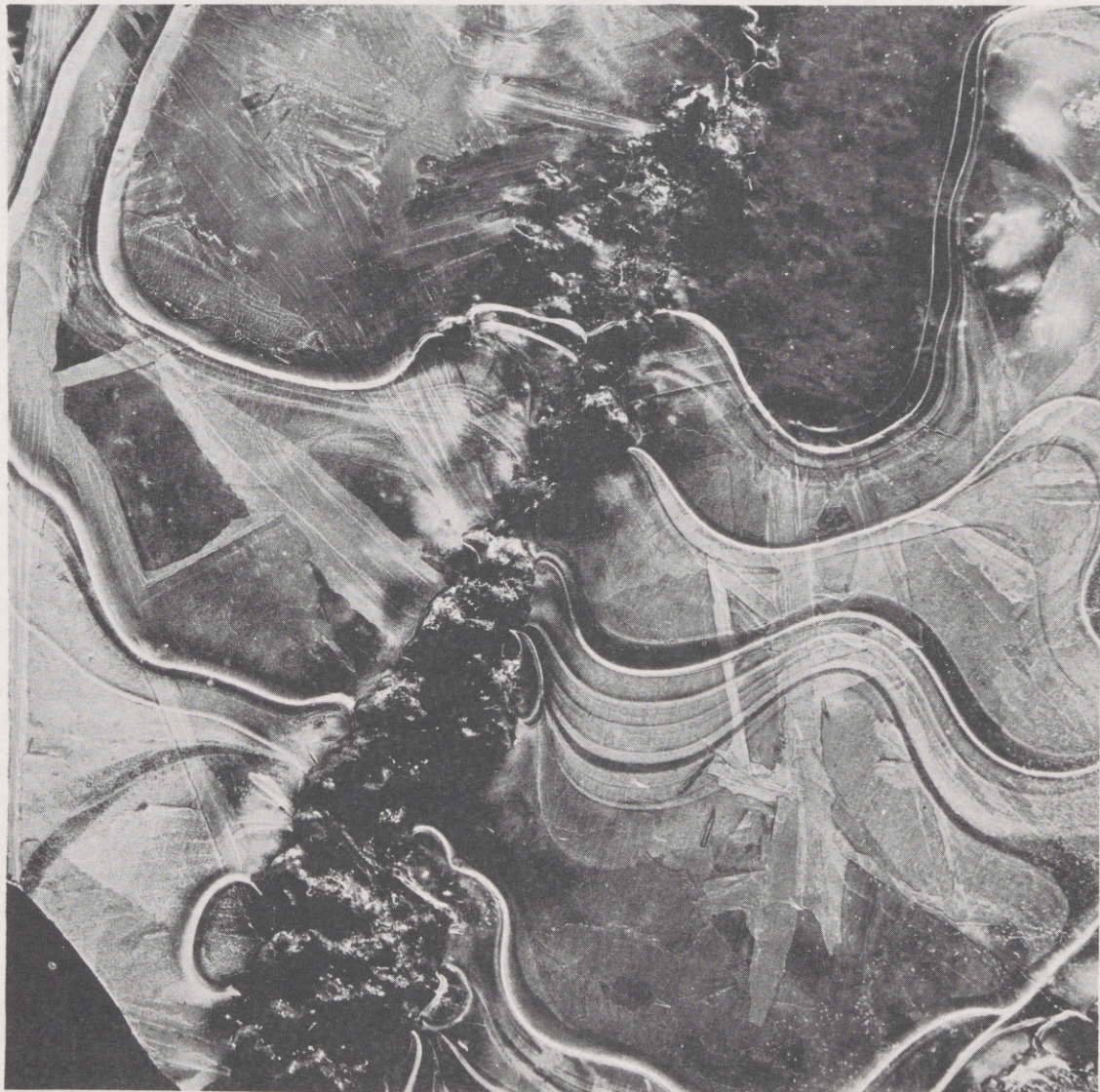
all the moments that will be. To photograph is to stop a moment that has within itself, a form, a feeling, an expression, sharpened by the boundaries of the camera lens, heightened because the moment is taken out of the continuum of space and time. Thus, the photographer goes beyond the limitation of his visual senses. He stops time. By stopping time the photographer enhances the sensation of reality.

Taking the picture is only the first step, however. The photographer then must take the reality into his darkroom. There, through manipulations, selections and other enhancements, he brings to the picture a creative act. The creative act, mingling with the reality, becomes a new dimension, the photograph, the expression of the artist, stark and unique.

—Susy Shaw

WATERBATH

Have you ever tried a waterbath? No, it's not the kind you take on Saturday Nights. It's a tray of warm water 80-95 degrees used to sock in detail in the white areas of your print. Develop your print normally in your own brand of developer. When normal development is completed or just before, drop your print into the water bath for 30-60 seconds. This will add detail to the whites because the developer on the black areas is exhausted while the developer on the white areas is still fresh. The heat acts as an accelerator and therefore brings up detail in the white areas. Finish processing normally, stop, fix, etc. This works especially well with a slow working developer, such as an Amidol developer.



—Bob Mayhew

San Francisco Museum of Art—Environments by Steven Antonakos, Ronald Bladen, Sam Gilliam, Robert Irwin and Dorothea Rockburne, through April 8. Photographs by Don Worth, through March 25. Van Ness and McAllister St.

Oakland Museum—Opening Tuesday: "Life Drawings," in the Oake's gallery through May 6. 100 Oak St.

Exploratorium—"Multiple Interactions," through April 8. 3601 Lyon St.

Museum Of Conceptual Art—Unscheduled activities and video. Open on Wednesday afternoons. 75 Third St.

Charles Campbell Gallery—Paintings and drawings by Gordon Cook, through April 28. 647 Chestnut St.

Zellerbach Building—Third World Students from the Art Institute showing various forms of art, through March 31. Market and Sutter.

Cynthia Snow—Paintings by Eleanor Silverman, through April 27. 3255 Sacramento St.

Focus—Photographs by Margo Davis, Arlene Bernstein, and Helen Nestor, through March 31. 2146 Union St.

Imprint—Opening Tuesday: Silkscreens and lithographs by Adja Yunkers, through April 14. 633 Battery St.

Studio Gallery—Photographs by Minor White, through April 20. 20 Warf Road, Bolinas.

Peaceful Things—Sculpture by Dr. Hans Elias, through March 23. 2124 Union St.

Poster—Posters and watercolors by Wes Wilson through March. 2266 Union St.

Vorpal—"Fishes and Nudes" by Ray Hare through March. 1168 Battery St.

Hansen-Fuller—Paintings and drawings by Roy De Forest through March. 228 Grant.

COLOR REVUE REVIEW

The peacock strikes or color makes its debut in the SFAI Photo Department. Thanks to whomever and whatever, there are now color (and colored) Photographic prints in the catacombs. Do these new visual manifestations deserve recognition, or should they be fed to the lions for annoying our aesthetic sense with noise of another way using real imaginary (manipulated) COLORS.

Unless you are as grey as your silver prints, you recognize color everyday anyway, so the use of color per se is not to be discriminated against, just as the inclusion of color does not validate a vacuous image. Therefore, is color an integral part of the photographs shown or would the pictures have been more effective in the more "conventional" tones of grey? Some yes some no and a few maybe thinks the reviewer upon re-viewing his reflections on the images.

Peter Brittin presents us with an enlarged tail of 35mm film in which the "readable" areas have been hand colored in an amusing and vibrant way. Reminiscent of pre-color film, color photos carried to surreality. Cute.

Richard Green carries hand coloring to more considered levels. The first perceived photogram of hand and string in which the hand is not hand colored but the infinite rainbow string is colored by hand . . . by the hand? This interesting juxtaposition of the colored and colorer introduces the viewer to Green's four other hand tinted photographs. The first gives me the blues with its implications of malevolent "big brother" surveillance. The blue-grey of the video screen is as real as the cold greyness of the anonymous blurs scurrying through urban corridors. The use of blue effectively chills my senses as does the face on the screen rather than an empty video monitor lens. The photograph of the photographer photographing a woman is nice, but I felt too much was colored. Green thoughtfully left the pillared statuary grey but colored the statuesque model. Faux Pas! Leave the woman grey for in her rigid pose she is very little different than the stone on either side of her. Green uses color to change his images and I feel it works most effectively in the "through the windshield" shot. Limiting color to two hues lends a surreal aspect to the reversed Foster's landscape. Desert permeates. And finally the antique shop and photo parlor in dark sepia. As apropos as leaving the sculptured stone head grey. Green seems able to use color to both intensify and realize his images. The colors used relate to the visuals.

Barbara McKee has also colored silver prints by hand, but with a different effect than Green. Rather than affecting dramatic change, her subtle and exquisite coloration serves to enhance the underlying image and to delicately strengthen the prevailing mode of soft bucolic serenity.

Susy Shaw has both hand colored and color prints in her work. The hand colored images have as their basis heavily bleached (as you or I might be after hours in a heavily chlorinated pool) silver prints. The shade of blue relates very well to the overall aquatic theme while her insertion of yellow is the accent that brings cohesiveness to the rip-

pling images. Of the four remaining prints, two use color in a very strong overall way and two are images in which the color emphasizes realism. In the latter category, the young child on the beach is (and looks) alive compared to his pooped out dissipated elders (who seem to draw green tones) in the background. The lady in the window is no Snow White and the musical notes (whistle while you work) are a parody of real and dingy situations. The other two prints in which blue and red predominate represent fine utilization of color to engender an over-all feeling. Blue girl snuggled warmly inside her coat by a vivid green door. Briskness is there. In the heat of the piano the indolent lady is bathed in a warm red-orange. A fine musical after-glow following the white heat of the performance.

Susy Shaw finds her way—albeit atavistically—into the dusky photograph by Rance Haig. As in Barbara McKee's colored images, Rance's delicate use of color is effectively used to enhance an unusual image. Where does the hair stop and the collar begin? What is face and what is hands? The interaction between reality and illusion in this photograph contribute directly to the re-viewer's enjoyment.

Lovely Rita Mandelman, whose imagination continually multiplies her visual perceptions and my enjoyment thereof, has presented two reflections upon which to reflect. The wildly distorted photograph of a Manhattan street and its humans and the golden color suggests the bull-ion of the bank from which the image flows. The second image combines "reality" with reflected reality. The coincidence of both matches so well as to give an uninterrupted (and undistorted) vision of a rural space. The colors serve to establish a real mood in time.

Peter Levitan's color prints range from representational to the highly abstract. Barbara is seen in a usual country setting, but the red accents of cuff and apples abtly brighten the scene and lead the viewer around the picture and back to the central figure. Blue gowned women made even more blue through filtration sets the tone of this group photograph punctuated by the blue-black tone of the arms. That the shapes are women is incidental to the effectiveness of flowing shapes across the photograph. Toward the more abstract is red white and blue crunch. The metallic image of 20th century America thrown away and compressed awaits metamorphosis and rebirth (compaction then expansion—breathe). Stranger yet are the baby stenciled shapes falling through—(suspended in) waves of red and green. Pink tumbling infants. Strange dream. Finally there is the blue . . . what? I have no labels for this last gridded concoction. Interesting and dominated by color. See what you see.

Deacon Chapin has two color prints, both realistic but conveying extremely different moods. The photograph of the women on the the park bench is evidence that the photographer had the persistence and/or balls to photograph humans who obviously did not want to be photographed. The resultant photograph of varying degrees of avoidance and discomfort is strikingly obnoxious) whether in color or black and white. The second more subtle photograph uses the colors of reality even though they are muted greys. The colors that play hide and seek in the greys and off-

whites of reality suck me into the happy foursome walking dreamily over the horizon a la Slaughterhouse 5 popularization. Fine and effective in its contrast of a cold grey day with the warmth of friends.

Valrie Massey's prints contain both classic and imaginative images. The life and being of her bisected onion is undeniably beautiful and would not have been as powerful were it not for color. The night shot of the paraphernalia that surrounds a fire is brought to life with color. The glow of the flares and the snakey hoses transport the viewer from the real to a more imaginary landscape.

Bob Mayhew—Phew, lots of different people here—has three prints, two of which deal with a predominant color and abstracted shapes. Of these two the pastel colors of the scraped paint gain their softness from color, as the blue water leaf "egg" image gains its dark wetness. The photo of signs on the wall is interesting due to image recognition rather than word recognition. Color here seems important only as a packaging element.

Tony Smull has two color prints which are both abstractions of reality, one glowing in red/violet hues, the other cool in green/grey. They are heavily monochromatic with the excitement in the visual pattern play. Half frame images, each part the same yet not the same, generate another level of energy. Excellent use of a new camera format.

Jack Full-tone continues his saga of the American landscape with interesting slices of wonder-bred color views. Blue reverberates between San Quentin P. O. mailbox and the sky above. The hand grasps the darkness of tract dwelling and the eternal gas money syndrome, powers us along the road home.

After looking at the many images representing numerous photographers visions I will attempt an absurd leap from the specific to the general. Color seems to have great power to emotionally orchestrate an individuals perception. Not only do colors grow light and dark as do tones of grey but the numerous hues and blends thereof open the door to a richness that equals and transcends the colors of life. —John Pinning

PHOTOGRAPHY AS ART?

I was interested to read *Time's* article "M.I.T. —Beyond Technology" in the Feb. 26th issue, but as I scanned the article watching for the mention of Minor White (Editor Aperture, Millerton N.Y.) and M.I.T.'s excellent Creative Photography Department, I was dismayed to note that the two had not received recognition. For the writer to slight such a prestigious man and department when commenting on M.I.T.'s "new sensitivity" toward the arts is typical of the attitude that photography is considered an art form or else he is tacitly suggesting since the death of Life and perhaps photo-journalism, creative photography is now also being swept under the rug to be further ignored. Why is it, that creative photography as "creditable academically" or indeed artistically, is not worth mentioning when a few months back *Time* had a whole article dedicated to emphasising (glorifying) Ansel Adams making his big televised commercial punch for ecology/Datsun's while continuing to skirt the subject of his artistic accomplishments. —Ciddy Young

ON TEACHERS

There is a certain notion circulating among some of the more advanced students (also known as teachers)—That for them to show their work to students would cripple their teaching role. Such an attitude I find impossible to understand. Teaching is a trip. It is damned hard to get up in front of a sullen mob and entertain, enlighten, interest them, or continually make helpful suggestions. To do it is a continual drain upon one's energy. Under the role people fall back on whatever shreds of support they can find. The reluctance to show one's work appears to come from an attempt to raise vestiges of a mysterious authoritarian figure. One's work is very personal. To show it is to make one vulnerable to student criticism. That they might know what you are about and judge what you say in terms of what you do is humbling. Exchange of ideas and understanding of positions does not come about except under conditions of respect and openness. To hide one's work behind an authoritarian teaching role destroys the respect necessary for dialogue.

Printmaking faculty have shown their work in the advanced print seminar. Film teachers show their films in most classes. I have noticed signs for presentations of Steigelmeyer and Horton. Opposition to showing faculty work has come from some painters, photographers, and sculptors. I hope their attitude changes. Students owe it to themselves and their teachers to change and exchange roles.

—W. Blosser

In the interest of dialogue, I'm replying to the article "On Teachers."

Before considering some specific statements, I must say that after reading the entire piece [reproduced above], I got "nervous"—nervous because the language seemed to consist of various True-False propositions which more or less described an actual situation—when instead a series of judgements, perhaps even projections, difficult if not impossible to validate, were stated AS IF they were true. But by definition, an assertion is not a proof. I would also get "nervous" if someone were to approach "my" work with the assumptions, prejudices, and temperament evident in the [above] article, for the work would probably be lost in a maze of tedious, unprovable, or irrelevant "argument."

Being critical, as I understand the word in its fullest operational sense, means to discern "what's happening," and then, in light of a clearly stated position of value, relate "what's happening" to that position of value. Otherwise, all we get for our reply is more opinion, plenty of which already exists.

Specifically, . . . "to show their work to students would cripple, etc." I object to the word, or notion, "cripple." It should be stated here by me that if that "certain notion" does exist (which needs to be proved), I am not one of those "some" holding that notion. Moreover, if that notion WOULD cripple the teaching role, then both the teachers and the students are already quite lame.

"Teaching is a trip"—Everything's a trip . . . "sullen mob" (!?) . . . "Entertain, enlighten, interest, continually make helpful suggestions"—NONE of that stuff, in my understanding of "teaching," is necessary and if any of that stuff becomes a criterion for the evaluation of a teacher, then we're ALL better off at the MOVIES—or better still, we could read and use any issue of T.V. GUIDE and we would be doing something which could certainly fulfill all of those listed needs and effects.

" . . . The reluctance to show one's work appears to come from an attempt to raise vestiges (?) of a mysterious authoritarian (sic) figure . . ." This seems to be a possible case of projection—I do not understand how Blosser knows not whereof Blosser speaks; in this regard, I can speak with a certain authority.

"One's work is very personal" . . . I am not my work; when I present "my" work I expect "you" to deal with the work, not me. You will see something when you see the work but you won't see me. I'm not hiding, I'm simply not there. (!)

To be sure, the work gets made by somebody but the expressed position "in" the work is not the person and cannot represent the person even when something as special as a self-portrait gets made. Many functionally expressive depictions of the crucifixion have been made by non-believers and being a good Christian does not mean that one will therefore be able to make good Christian art. When an actor acts, we evaluate the acting-work, not the person who is acting. Brando is more or less a "good" actor regardless whether he's a nice guy. On quite other terms, it is a psychologically "primitive" notion to confuse or equate one's actions (or their consequences) with one's very self. That is the egocentric fallacy of the child who, because it cannot see you, thinks it's hiding. The high school wallet photos which function as an index of social status—the number ordered indicates the extent of popularity—are thereby totems and when the romance "breaks up" the PICTURE is torn up, discarded, turned over,—an attitude about the power and function of the picture as primitive as a Hollywood native in a Tarzan movie.

" . . . "To show it is to make one vulnerable to student criticism." The word "vulnerable" is objectionable to me. First, the statement appears to be a True-False one—but no reason is given to convince me that showing and being vulnerable are necessarily connected. Sounds like another projection. Second, "vulnerability" is a feeling people experience not a condition in doing criticism. In fact, I am not vulnerable and neither is the work. Rather, the work exists, it becomes available, it "awaits" being viewed. Student criticism, or any other criticism, is a case of viewing and involves attention, intention, evaluation—all in terms of more or less specific expectations and criteria. "Your Mother's Approval" is another case of viewing as is a Freudian or Jungian clinical analysis. Being vulnerable is something extra.

" . . . "That they might know what you are about and judge what you say in terms of what what you do is humbling" . . . here I must say, "speak for yourself." I fail to see why it should be "humbling" for someone to recognise what I'm about. The recognition of

a deliberately expressed position is perhaps what one might hope for, for openers at least—YET, "It takes one to know one." The humbling part is extra.

For the record, I have been inquiring since November about having a show at the Institute. The Riveria gallery space was my first choice but it became unavailable to me even though I'm a "student (also known as a teacher)," I'm not a student. Since I suspect that students learn more from each other than they do from teachers, the more space for student work, the better. It's still uncertain if I'll show here this Spring but rather unlikely—probably have to wait till at least next Fall, which I don't want to do.

—G. Metz

After reading Gary Metz's response to the article, "On Teachers." It was very hard for me to understand just what he was trying to say. Then I read it a few more times and it started to become clearer. As it became clearer I became more irritated by the whole thing.

Will Blosser may not have stated his point very clearly but I think Mr. Metz was even murkier. The main point of Mr. Blosser's article is to say that many teachers don't show their work to students. The reason why this is so is not really known, but that fact is definitely true.

I don't think Mr. Metz proved anything by taking Mr. Blosser's article apart piece by piece and criticising it. I also think that Mr. Metz should have shown a little more respect towards Mr. Blosser by not referring to him as just "Blosser."

There are two points though in Mr. Metz's article that I disagree with totally.

The first is Mr. Metz's statement—"I am not my work; when I present my work I expect you to deal with the work not me." This to me is totally false. Your work is a reflection of yourself, whenever you aim your camera and press the shutter you are recording something which is your work (and is a reflection of you) and this work can't or won't be anyone else's work.

Secondly, when Mr. Metz says he has been waiting to have a show, I feel there is no reason why he shouldn't be able to have a show. Has he ever thought of having a show in the Hallway Gallery? Two photo teachers, Jack Fulton and Joanne Leonard have already shown some of their work in the Hall, along with other students. If Mr. Metz feels he is above and beyond having a show in the hall, then I feel disappointed with his intelligence. It's true that students learn a lot from viewing other student's work but we also learn from each other, whoever we may be.

—R. Haig

SFA EYE is a campus publication published by-weekly by the students of the San Francisco Art Institute and is supported solely by student funds.

Editor: Rance Haig

Assistant Editor: Susy Shaw

Staff: Valrie Massey, Will Blosser,

Carol Baker, Bob Mayhew,

Jerry Sisco.

PRINTED AT SAN FRANCISCO ART INSTITUTE